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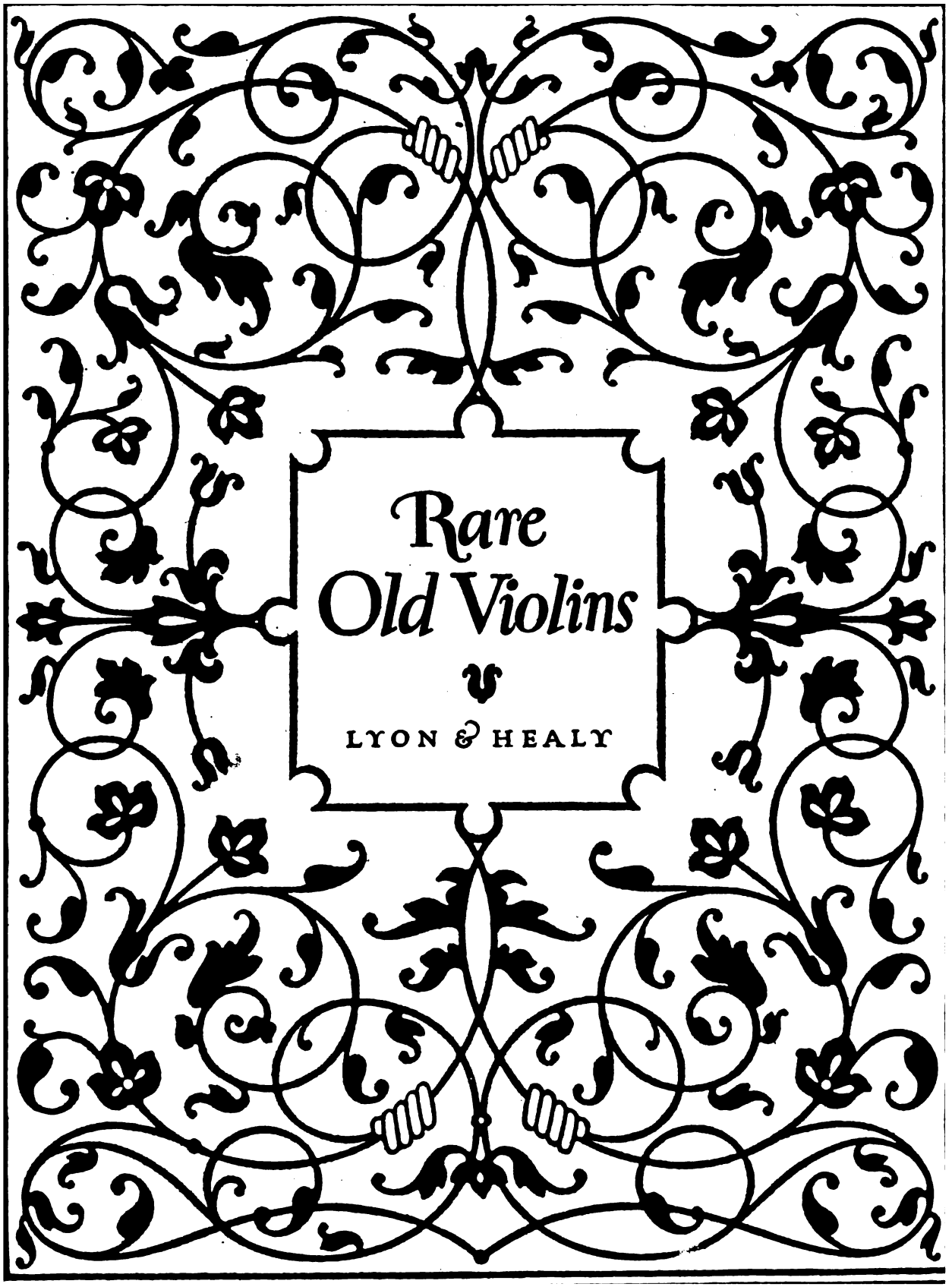
Rare
Old Violins
LYON & HEALY

Laura Austin.
San Jose, Cal.
Jan. 24, 1918.

CATALOG

OF

RARE *Old* VIOLINS

VIOLAS *and* VIOLONCELLOS

ALSO

BOWS OF RARE MAKES

COLLECTION OF

Lyon & Healy

CHICAGO

28th Edition—October, 1917

The first of the series having been published in 1890

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FOREWORD

IN THIS, the Twenty-eighth Edition of our Catalog of Rare Old Violins, Violas, Cellos, Bows, etc., we offer a noteworthy collection of instruments by the great violin makers of the 17th, 18th and 19th Centuries.

Our Violin Department was inaugurated in 1888, and it was the ambition of the late P. J. Healy (founder of the house), that it should be a leading factor in the musical development of America by supplying violins of highest quality, so that every violin offered in this department should be the best possible value in its class, musically and commercially.

The violin occupies a unique position in the musical life of the country.

It forms the foundation of the orchestra, around which the other instruments are grouped, as well as being the principal solo instrument of our concert stage and the favorite instrument of a large portion of our people.

It follows, therefore, that the question of *quality* is most important to any one contemplating a purchase. The necessity of owning a good instrument becomes obvious to every violin player before he progresses very far in his studies. Musical quality comes to be appreciated as the musical faculties are cultivated. To violin students this is of supreme importance because it invariably, sooner or later, reflects itself in the playing. The late Theodore Thomas used to say that he "could tell the kind of violin a soloist had used in his younger days, after hearing him

play a few measures." By this he meant that the quality of tone possessed by the artist was a sure index of the violin he had used in his student days. If the tone of that instrument had been hard, stiff and non-elastic, that of the mature player took on the same quality; and although it might be very much improved by the instrument used in his concert work, yet there always remained that lack of beautiful tone color—that musical feeling which identifies the true artist.

Our Collection this year contains an unusual number of attractive and interesting specimens of the work of the great Italian makers, some of which are truly remarkable. An added feature and an equally interesting one is the large number of excellent violins at medium prices, made possible largely by the European War. We wish to call the attention of concert violinists to the exceptional opportunities now afforded for the selection of fine instruments. We have never had such a large number of magnificent concert violins at moderate prices.

Owing to our long experience, and the extraordinary care exercised by us in the selection, our violins are better in point of preservation than those of houses less fortunate, and the genuineness of Lyon & Healy violins is accepted everywhere. Constant application of these principles for many years has resulted in the bringing together of a number of the choicest, purest, best conditioned violins in the world today. While one or two European firms may, from time to time, exhibit more famous individual instruments than are contained in the Lyon & Healy collection, no one of them—it would be found by any competent judge willing to make the investigation—possesses a stock so comprehensive and so entirely representative of the very best the world offers in *all classes* of violins.

Our constant aim is that, in its class, every old violin offered by us shall be unique in point of musical worth and value, to the end that one who buys from us an old violin at a modest price shall receive an instrument which, as far as it goes and in its class, is as desirable as the most expensive Stradivarius or Guarnerius. This is a feature of deep interest to violin lovers, collectors, students, and to the intending purchaser who is desirous of spending his money where he is certain of receiving proper value.

We wish to call special attention to the artistic adjustment which every violin sold by us receives before leaving our establishment. Even a Stradivarius will not sound properly unless it is correctly adjusted. Without adjustment an instrument is never at its best—all the finer qualities being lost. We have had many years experience in the careful regulation of fine violins, and to this fact credit must be given, in a large measure, for the satisfaction which the violins from our collection afford. It is a matter too often overlooked by purchasers of violins because they do not understand its importance. We cannot emphasize too strongly the fact that without artistic repair and adjustment, disappointment usually follows; with it an instrument is a source of joy and pleasure forever. It means the difference between failure and success—between dissatisfaction and satisfaction.

We call especial attention to a complete line of W. E. Hill & Sons, London, Bows, which we are now introducing. They are very exceptional in quality. This famous firm of violin makers and bow makers has a reputation which is not approached by any other European house.

Obviously, in a catalog of this size, it is impossible to give anything like adequate descriptions of the various instruments listed, and we there-

fore suggest that those interested write us, when we will give any further information desired. Also an opportunity for examination and trial will be promptly arranged for.

Sincerely yours,

LYON & HEALY.

NOTE:—We have a most attractive catalog of modern Violins, Violas, Cellos, Basses and accessories, which will be sent on application. It should be in the possession of every teacher of the violin or cello.

CONDITIONS

Prices quoted in this catalog are net.

Easy terms of payment, extending over a period of from two to three years, may be arranged by responsible persons, and correspondence is invited.

We take instruments in part payment and make the most liberal allowances possible. Any instrument purchased from this catalog is exchangeable for another of equal value, if it proves unsatisfactory, any time within one year from date of sale. Any old violin, viola or cello will be accepted by us at full price paid, in exchange for a better instrument, at any time, if returned to us in good condition.

RARE *Old* VIOLINS

ANTONIUS STRADIVARIUS, CREMONA, 1717

Number 5009. This violin by Stradivarius was made at the very apex of what is known as the "Golden" period. It is a thoroughly representative and characteristic specimen of this great master's art. In it he employed his most beautiful wood and varnish, and the cutting of the scroll, sound holes and other details of workmanship are such as one expects to find only in the work of Stradivarius. To the wonderful spruce which he was fortunate enough to be able to use at this time is to be credited the extraordinary power which characterizes violins made in those years.

There are many varieties of spruce, and the skill of the violin maker is shown almost as largely in his wood selection as in his workmanship and varnish. Stradivarius was an adept in wood selection, if ever there was one. We should say that the quality of wood used in this instrument is as fine as in any Stradivarius that has ever come under our observation. To this is due the marvellous tone of this instrument. It excels among Stradivaris in solidity and the richness of its tone. Such a voice possesses, as none other can, the power to carry in a concert hall. (Plate I.)
Price: $14,000

ANTONIUS AND HIERONIMUS AMATI, CREMONA, 1595

Number 4913. This violin reaches very far back—almost to the very beginning of violin history. Fifty-five years after the first violin of which there is any record appeared in Brescia in 1540, this instrument, made for Henry IV, King of France and Navarre, was completed by the master builders of Cremona, of their time, Antonius and Heironimus Amati, in 1595. Nearly fifty years were to elapse before the birth of Antonius Stradivarius. Nicola Amati had not yet been born, and one hundred and thirty-five years were to pass before Joseph Guarnerius would give to the world his great treasures.

The violin was beginning to attain popularity in Italy, and reports had reached Paris of the remarkable work of the brothers Amati in Cremona. This was thirteen years before a violin part was to appear for the first time in an operatic score. Violins were used to accompany the voice in song and occupied a very unique position in church service.

So it was that a set of violins was ordered by the King of France, for his chapel. They remained in the possession of the court, with the one known exception of this particular violin, until the French Revolution, when they were destroyed or lost in the attack on Versailles.

Among the courtiers of the court of Henry IV was a music loving cavalier, Francois de Bassompierre, Marshal of France, and later Ambassador to the court of Queen Elizabeth, at London. His memoirs show him to have been a passionate lover of music and to have had in his suite his own orchestra, composed of the best musicians of the time. When not engaged in one of his many military campaigns he devoted his time to the cultivation of music and other arts.

This violin passed into his hands—probably as a gift of the king to his music loving favorite—and it remained in the possession of his family for two hundred years, according to the Latin inscription by J. B. Cartier, chef d'orchestre of Louis XVIII, written in ink in the back of the violin, on the occasion of taking it to Gand, the young pupil of Nicholas Lupot, for repairs. (See Plates III and IV.) Probably no other violin in existence has a more interesting history.

It is in a fine state of preservation and has a very wonderful tone, remarkable alike for volume and quality. It is an instrument of very full size, being slightly over fourteen inches in length of body and usual width of upper and lower bouts.

The back is beautifully decorated with the coat of arms of Henry IV, King of France and Navarre, and the sides bear the inscription which translated, reads "Henry IV, by grace of God, King of France and Navarre." The Latin inscription within the violin states that it was decorated by the most distinguished pupils of the maker.

ANTONIUS STRADIVARIUS

Cremona, 1717

Number 5009—Description on page 7

PLATE I

This instrument was brought to the United States by the late R. D. Hawley, of Hartford, Connecticut, who secured it through the medium of Mr. George Hart, of Hart & Sons, Wardour Street, London, in 1879. Mr. Hawley permitted himself to sell it to his life-long friend and colleague, Mr. Albert Pitkin, whose property it remained until it was recently purchased by us, together with the celebrated "Mori" Nicola Amati, now in the R. D. Hawkins collection.

It is impossible to describe the extraordinary richness of the tone of this instrument. It is unique among violins. Without the somber quality which usually characterizes the works of Brescia, it has all their richness with the added richness and bright soprano quality of the violins of Cremona. It is a quaint tone, the color of which may be compared to wine of a very rare old vintage. It has volume and power for concert or quartet use.

The varnish, as will be seen from the photograph, is of the richest description and of a rare golden brown color.

The wood throughout is of the choicest selection. Back and sides are especially handsome. (Plates II, III and IV.)
Price: $12,000.

ANTONIUS STRADIVARIUS, CREMONA, 1698

Number 4481. The work of the master at this time was of a different character from that of any later period, in that the arching is more pronounced. The sound holes, edges and corners are more delicate in character, reminding one of the grace and beauty of Nicola Amati in his grand pattern violins.

It is a large instrument, in a very fine state of preservation and covered with a rich red varnish. It possesses a grand tone which is especially noticeable for its remarkable brilliancy. It is of a very bright, scintillating quality, which is no doubt exactly what Stradivarius sought when he adopted this model, wood and measurements.

It is an exceptionally effective solo instrument, especially for an artist who requires that particular quality, as many do.

It is not commonly known that at this period Stradivarius made some of his largest violins. Those made in the years 1686, 1688 and 1690, are fourteen inches, while many of the years of 1677, 1684, 1687, 1689 and 1697, are fourteen and one-half inches. The Halier is fourteen and one-eighth inches in length.
Price: $7,500

LAURENTIUS GUADAGNINI, PLACENTIAE, ALUMNUS ANTONIUS STRADIVARIUS, 1740.

Number 5037. The Violins of this celebrated master are far more rare than those of his son, Joannes Baptiste. The name of Guadagnini has earned for itself a very high position in the violin world and importance is attached to any violin bearing it. This is due to the high class of instruments turned out by Lorenzo and Joannes Baptiste.

This violin is an unusual example of his work and in point of wood selection and varnish leaves nothing to be desired. With respect to these important features, Lorenzo must be considered as having used better judgment than any other member of the family.

This instrument is of good large size, with back in one piece of curly maple of the handsomest description, very similar in fact to the celebrated Stradivarius of 1711 of the Hawley Collection. The scroll is in his finest style and the wood of the sides matches perfectly that of the back. The top is of spruce of the choicest selection and in this the hand of Johannes Baptiste is to be seen.

This instrument has a tone of superlative quality and power. It is a concert instrument of the first class. It is in a perfect state of preservation, without a crack or blemish, very unusual in a violin of this type and age. We can not recommend it too highly. (Plate V.)
Price: $6,500

SANCTUS SERAPHIN, VENICE, 1745

Number 4710. This violin has been known to us for sixteen years. It has been pronounced by many authorities the finest example of

Seraphin's work known. In this catalog we have listed several violins of which we have spoken as being very superior to the average of violins by the same makers; this is especially true in the case of this great masterpiece. As an example of violin workmanship it is beautiful beyond comparison. Its voice is of the sweetest quality and of unusual power and brilliancy. Its physical condition is perfect. It is very strong in wood, is without cracks, patches, or blemishes of any description. The varnish is of a lovely light orange color, unusually lustrous, and full of life.
Price: $6,000

ANTONIUS STRADIVARIUS, CREMONA, 1717

Number 4483. With back by Vuillaume. An excellent specimen of Stradivari's work of the period. Its tone is of the choicest quality, rich and full. It is in every way an ideal instrument for general use. Because of its back it is offered at an exceptionally low figure. The back, which was done at an early date by Vuillaume, is an exquisite piece of wood and fits in remarkably well with the general style of the top, sides, and scroll. Its tone is purely Stradivarius in character and it is difficult to see where it has lost any of its charm by reason of its back. Were this violin entirely original it would bring a very much higher price. The top is of exceptionally fine quality spruce, of straight even grain. The back is one piece of maple of the finest selection, having a beautiful figure. The scroll is in the master's finest style.
Price: $5,500

FRANCESCO RUGGIERI (detto il per), CREMONA, 1671

Number 4948. The violins of this peerless maker have always held a very high place in the estimation of violin lovers. They are among the best of Cremonese instruments. Not only are they extremely pleasing to the eye, but their quality of tone is of the greatest beauty.

This violin is one of Ruggieri's Grand Pattern. The model is broad and flat, on lines which give grace and flexibility of tone.

The back is formed by one piece of very handsome curly maple, having a broadish figure extending across its width. The top is of spruce, of the finest quality for tone. The instrument is in a perfect state of preservation, being strong in wood, and is covered with a lustrous, plum-red-colored varnish.

Price: $4,500

SANCTUS SERAPHIN, VENICE, 1744

Number 4785. A superb example of this great Venetian's work. The name of Sanctus Seraphin has always stood high in the violin world. In the selection of his wood, the artistry of his work, and in his beautiful tone he has few equals, among even the Italian makers, and none among the Germans or French. He was most fortunate always in his wood selection, an item of the greatest importance to every violin maker. His varnish is among the best used by Italian makers.

This instrument is in the finest possible state of preservation. It is a superb violin, both in tone and appearance. The quality of its tone is of extraordinary brilliancy and carrying power. The back is formed by two pieces of very handsome curly maple, which is matched by the sides. The top is of spruce of the choicest selection known to the maker. The varnish is of a beautiful rich golden brown color. (Plate VI.)

Price: $4,500

JOSEPH GUARNERIUS, FILIUS ANDREAS, CREMONA, 1710

Number 4624. A very choice example of this great master's work and thoroughly representative in every respect.

Next to Joseph Guarnerius del Gesu, Joseph, son of Andreas, is usually regarded as the greatest of the name. His style shows that he was a real artist in every way. He excels in the beauty of his varnish and wood selection.

This instrument is of full large size. It is flat in model, is in an excellent state of preservation, and possesses a tone of great beauty and power. Its tone may be said to be exceptionally mellow, even for a Cremonese instrument. (Plate VII.)

Price: $4,000

JOSEPH GUARNERIUS DEL GESU, CREMONA, 1740

Number 4524. This instrument has been known to us for many years, and it has recently come into our possession from a well known violin connoisseur. It is by no means a representative example of the great Joseph's work, as may be surmised from the low price which is asked for it. The violin, however, possesses a tone of the finest type and has always been very highly regarded by every artist who has ever played upon it. It is a beauty in wood and varnish and in the latter respect rivals some of the best works of Guarnerius in this country. Its voice is its great asset and this appeals immensely to most players. It has a very large robust tone on the G string, a big D, fine A and flexible E.

Price: $3,000

GIOVANNI BAPTISTE RUGGERI, BRESCIA, 1667

Number 4683. From the collection of the late Duke of Coburg. Formerly the property of the Duke of Edinburgh, to whom, when a boy, it was presented by his grandmother, the late Queen Victoria.

It is a rare example of Ruggeri's work. It is purely Amatisé in character, medium size, and in a very fine state of preservation. Ruggeri was a pupil of Nicolas Amati and was working at the bench in Amati's shop at the time Stradivarius was serving his apprenticeship.

The instrument possesses a tone of rare beauty; it is rich and mellow, large in volume, exceedingly flexible, even, and sympathetic.

Price: $3,000

MATTEO GOFFRILLER, VENICE, 1696

Number 4786. The subtle, rich, mellow quality of Goffriller's tone has always made his instruments favorites with violin connoisseurs.

This is one of Goffriller's smaller sized violins. An ideal instrument for a lady requiring a violin easy to play, yet possessing a large volume of tone and superb quality. It is in a splendid state of preservation. The back is in one piece of handsome curly maple; the sides are of the same

material. The top is of spruce of the choicest selection. The varnish is of a very rich ruby red color.

Price: $3,000

J. B. GUADAGNINI, TURIN, 1751

Number 4950. Guadagnini's violins of this period, while not so beautiful as those of other epochs, usually are extremely fine in tone. At this time he was using a wood of very soft texture, and the tone derived therefrom is as sweet and pure as is ever heard in the Guadagnini violin. This instrument is in an excellent state of preservation and is covered with dark, brownish red varnish. It is an instrument for a concert artist.

Price: $3,000

FRANCESCO GOBETTI, VENICE, 1727

Number 4953. Gobetti was one of the greatest of the German School of violin making. His instruments, from the point of workmanship, wood selection and varnish, rank with the best that were made in Venice in that "Golden" period. This violin has been known to us for many years. It has always been famous for its beautiful tone and rich appearance. It is a solo violin of a very high order. It is in a perfect state of preservation, being strong in wood and free from cracks or blemishes.

Price: $3,000

GIOFREDUS CAPPA, SALUZZI, 1635

Number 4668. Cappa was Nicolas Amati's chief contemporary in Cremona. His work is not so well known and not so frequently met with. It has always been mistaken for that of Amati until recent years when the distinctions have been properly noted.

This is the finest example of Cappa's violins that we have seen. It possesses a large tone of mellow, tender quality. It is strong and healthy in wood, in excellent preservation, and is covered with a very abundant supply of the original varnish, which is of a lustrous orange brown color. It is an ideal solo instrument because of the power and vigor of its tone. One could scarcely have a more delightful instrument for quartet or home use.

The back is formed of one piece of choice Italian maple, such as Cappa was accustomed to use. The sides are exceptionally handsome and match the back. The top is of spruce of the choicest selection. The workmanship throughout is highly artistic and in the best style of the maker.
Price: $2,750

NICOLAS LUPOT, PARIS, 1800.

Number 5036. This is a splendid example of Lupot's work. The model is large and flat, following the lines of Stradivarius of about 1722-3. The maple of the back and sides is of extraordinary beauty. The top is of spruce of good width of grain and exceptional quality. It is in a perfect state of preservation and has a tone of immense power and good quality.
Price: $2,500

GIUSEPPE GUADAGNINI, MILAN, 1750-1760

Number 4954. Giuseppe Guadagnini was the second son of Giovanni Battista. He followed in his father's footsteps with respect to model and general character of workmanship, his violins being very often mistaken for those of his parent. This instrument is in a perfect state of preservation and has an exceedingly large, robust, brilliant tone. It is an excellent violin for a soloist, teacher or orchestra player.
Price: $2,000

TOMASSO BALESTRIERI, MANTUA, 1760

Number 4681. Balestrieri was a pupil of Stradivarius and was the most prominent member of the Mantua School.

This instrument is patterned on broad lines. The wood selection is of the choicest, the back being formed of maple having a handsome figure, and the top of spruce of the finest quality. It is covered with a plentiful supply of lustrous, deep orange colored varnish. It is in a splendid state of preservation and possesses a tone of rare quality and power. It is a splendid concert instrument.
Price: $1,500

CARLO TONONI, VENICE, 1720

Number 4699. This is one of the choicest specimens of Tononi's work which have passed through our hands. It came to us from a very well known collection in Geneva, Switzerland, where it had been owned for many years and where it was purchased by our connoisseur. It is a delightful concert instrument of ample volume of tone and exquisite quality. It is extraordinarily handsome, being very striking in its general appearance and varnish. The back is of one piece of very handsome curly maple; the sides are of the same wood and match the back. The top is of very choice, straight, even grain. The instrument is in a very fine state of preservation.

Price: $1,500

NICOLAS GAGLIANO, FILIUS ALESSANDRO, NAPLES, 1735

Number 4700. An instrument of delightful tone and fine appearance. Nicolas Gagliano was one of the foremost Neapolitan makers. This violin formerly was the prized possession of one of Chicago's greatest violin teachers, S. E. Jacobson, from whom we secured it. It has a very brilliant tone and is highly effective on the concert stage. The varnish is very handsome, and is a deep orange red.

Price: $1,500

CARLO FERDINANDO LANDOLPHUS, MILANO, 1752

Number 4295. This violin first came into our possession in 1892. It passed into the possession of a well known amateur and at his death last year was repurchased by us. Originally it came from the collection of a very celebrated violin dealer of Vienna, Carl Zach, and was in the collection he exhibited at the Musik Ausstellung in Vienna, in 1892, carrying off high honors. Physically, it is in perfect preservation, has no cracks, is thick in wood, and is strong and healthy in every way. The model is broad and quite flat. The back is of very plain maple, selected for its acoustic qualities rather than its beauty. The top is exceptionally fine. The varnish is of a rich orange red color. The instrument possesses a tone of extra-

ANTONIUS AND HIERONIMUS AMATI

Cremona, 1595—The Henry IV

Number 4913—Description on pages 7, 8 and 9

PLATE II

ordinary richness and carrying power. It is an exquisite solo violin and we highly recommend it.

Price: $1,500

JOHANNES FRANCESCO PRESSENDA, TURIN, 1833

Number 4794. As a violin maker, Pressenda was the most prominent in his day. His instruments have always enjoyed a high reputation on account of their superb tone quality and workmanship. This is a fine example. It is built on broad Stradivarius lines, with wood of the choicest selection, and is covered with a rich orange red varnish. It is a splendid solo instrument, as the tone possesses more than usual carrying power.

Price: $1,500

ANTONIUS GRAGNANI, LIBURNI, 1783

Number 4315. An exceptionally fine example, of large pattern, broad lines and brilliant tone. Fine preservation. The back is formed of two pieces of very handsome curly maple, joined at the center, having a broadish figure extending slightly downward toward the edges. The wood in the sides matches that of the back. The top is of straight, even grain spruce. The varnish is of a brownish yellow color. It is stamped with the initials of the maker under the tail button and on the shoulder button.

Price: $1,200

PAOLO GRANCINO, MILANO, 1673

Number 4755. Paolo was the founder of the Grancino family of violin makers, of whom there were five or six working in Milano as late as the end of the 18th century. Paolo worked along Amati lines. He was by far the most prominent maker in Milano at the time and his instruments enjoyed then, as they always have, an excellent reputation for tone, workmanship, finish, and excellent material.

This violin has a very handsome back of beautiful curly maple, with sides to match. The top is of spruce of medium width of grain. The

varnish is of a rich, deep orange red color. The tone is of magnificent quality and power.

Price: $1,200

ZOSIMO BERGONZI, CREMONA, 1755

Number 3960. Zosimo was the son of Michel Angelo Bergonzi, son of Carlo. The pattern of this instrument is large and broad. It is well built for tone. The back is in one piece of very handsome maple, matched by that of the sides. The varnish is of a rich red color and a plentiful supply remains. The instrument is strong, healthy, and is a very serviceable concert violin. Its tone is large, round, full, and very brilliant.

Price: $1,200

GIOVANNI TANINGARDI, ROME, 1703

Number 4952. Violins by this maker are rare and he is little known, except among violin dealers. He worked in the style of Guadagnini, using different wood and a rich, lustrous, plum colored varnish. This violin has a singularly beautiful, rich, brilliant tone. It is well preserved. Has plenty of wood, and is of a type that will stand any amount of hard work. It is an ideal solo instrument.

Price: $1,000

PIQUE, PARIS, 1793

Number 4907. Stradivarius model. Dark red varnish. Back, flamed maple; top, of medium grain spruce. Splendid state of preservation.

Price: $1,000

GIOVANNI GRANCINO, CREMONA.

Number 4949. Excellent example of Giovanni's work and in a fine, healthy condition. It is strong in wood, covered with original orange red varnish, and possesses a tone that is large and brilliant.

Price: $900

PAOLO TESTORE, MILANO, 1740

Number 4962. A good, sound, healthy, old Italian instrument, without crack or break. All its original varnish. Very strong, brilliant tone. Ideal for general use.

Price: $800

FRANCISCUS GOFFRILLER, UDINE, 1724

Number 4926. Reddish brown varnish. Back, flamed maple; top, straight grain spruce. An ideal home instrument, possessing a tone of beautiful quality. Well preserved.

Price: $750

AMATI TYPE, ABOUT 1670-80

Number 4709. A splendid example of Italian workmanship. The wood throughout is of the choicest quality. This violin possesses a tone of rare sweetness, combined with ample power for solo work. It is an ideal instrument for a lady's use or for a player with small hand. The varnish is of a brownish yellow shade. The back and scroll we attribute to the celebrated maker Cappa.

Price: $700

GASPARO DA SALO, BRESCIA, ABOUT 1580

Number 4919. This celebrated master was the discoveror or inventor of the violin. The first violin which is known of was made by him and appeared about the year 1540. The instrument here listed is of large, broad, flat pattern. It is in a splendid state of preservation and possesses a wonderfully large, broad tone. It has a back of beautiful, close grain Italian maple, which, while old, is not the work of da Salo. The sides match the back. It is a violin for a professional and concert player, having all the attributes desired by performers in public. The tone is very even and responsive in all positions. The lower strings are especially deep and noble; the upper strings brilliant and flexible.

Price: $650

CAMILLUS CAMILLI, MANTUA, 1739

Number 4751. Violins of this maker have an individuality all their own. They possess a tone of exquisite sweetness combined with ample power. The workmanship is not so beautifully finished as that of many other Italian makers, but the wood selection is always excellent. The model is built along the best lines for tone, and the varnish is superb. In consequence, the tone may always be depended upon. This instrument is of small model, ideal for anyone wishing an easy playing violin. The back is formed by two pieces of very handsome curly maple. The front is of Italian spruce of the choicest selection. The varnish is all original and of a rich orange color. The instrument is in the finest state of preservation, and is very highly recommended.

Price: $650

JOSEPH GAGLIANO, NAPLES, 1759

Number 4908. Excellent example of this maker's work. Choice wood throughout. Back, plain maple; top, straight grain spruce. Well preserved. Beautiful rich tone.

Price: $600

PIETRO AND FRANCESCO MANTEGAZZA, MILANO, ABOUT 1750

Number 4905. An excellent specimen of the work of these celebrated makers. It is in a perfect state of preservation—in fact, it is seldom that one finds an instrument of its age in such satisfactory condition. It has an abundance of wood and is sound and strong in every particular. It has a very large, robust tone, fit for the most discriminating player, and will prove a most desirable and serviceable instrument for all around use.

Price: $500

ALDRIC, PARIS, 1810

Number 4692. Broad, flat Stradivarius pattern. Excellent wood, splendid condition. Big, brilliant tone. Fine concert violin.

Price: $450

JACQUES BOQUAY, PARIS, 1732

Number 4311. Medium high model. Red brown varnish. Top, wide grain spruce; back, plain maple. Robust tone. Good orchestra violin. Good state of preservation.

Price: $450

D. NICOLAS, PARIS

Number 4783. One of the choicest examples of Nicolas' work that has passed through our hands.

Broad flat model. Excellent wood in front and back. Brownish red varnish. A very strong, robust instrument.

Price: $450

LEOPOLD WIDHALM, NURNBERG

Number 4778. Widhalm was the most celebrated maker of the interesting city of Nurnberg. His instruments, invariably, are beautifully made, the workmanship being finished in a most artistic manner.

This is an excellent specimen in a fine state of preservation. Golden brown varnish.

Price: $400

PETRUS PAULUS DE VITOR, VENICE, 17—

Number 3773. Fine old Italian instrument. Medium high model. Red brown varnish. Top, medium grain spruce; back, curly maple. Well preserved.

Price: $400

ANDREA CASTAGNERI, PARIS, 1743

Number 4824. The work of Castagneri is among the very best of the older French masters. This instrument is in excellent condition; handsome wood and varnish, and has a mellow tone of beautiful quality.

Price: $400

LEOPOLD RENAUDIN, PARIS, 1782

Number 4777. Broad Stradivarius pattern. One-piece curly maple back. Straight even grain spruce top, and rich, reddish color varnish. It possesses a strong tone of fine quality.

Price: $400

JEAN ROBERT CHIBON, PARIS, 1784

Number 4780. Broad Stradivarius model. Pale brown varnish. Fine state of preservation. Large tone.

Price: $400

JOANNES FRANCISCUS CELONIATUS, 1737

Number 4910. Small, medium high model. Light brown varnish. Back, flamed maple; top, wide grain spruce. Well preserved.

Price: $400

MARCUS STAINER, KUFSTEIN, 1650-1660

Number 5003. Well developed model. Very handsome curly maple back and sides. Orange red colored varnish. Handsome scroll. Brilliant tone.

Price: $375

MICHAEL ANDREAS PARTL, VIENNA, 1746

Number 4829. Partl was one of the very best of the Viennese School. His model is medium high; his varnish a rich brownish color. This instrument is in splendid condition and has a large brilliant tone.

Price: $350

LEOPOLD WIDHALM, NURNBERG, 1797

Number 4450. High model. Red brown varnish. Top, straight grain spruce; back, curly maple. Fine state of preservation. Excellent tone of ample power.

Price: $350

HIERONYMUS D'AVI, BRESCIA, 17TH CENTURY

Number 4645. Medium high type. Brown red varnish. Back, curly maple, inlaid; top, fine grain spruce. Good condition.

Price: $350

LUDOVICUS GUERSAN, PARIS, 1763

Number 4999. One of the best of the old French makers. Very handsome wood throughout. Reddish brown varnish. Strong, brilliant tone. Fine preservation.

Price: $350

JOSEPH STADELMAN, VIENNA, 1803

Number 4795. A fine specimen of the best period of the Viennese School. Model is of good size. The wood throughout is very handsome, that of the back being in two pieces with a beautiful figure. The sides match the back. The top is of medium grain spruce of choicest selection, and the varnish is of a rich yellow brown color. This violin has a splendid tone of fine quality.

Price: $350

RICHARD DUKE, LONDON, 1755

Number 5002. Duke was one of the most celebrated of British makers. Brown varnish. Flamed maple back and sides. Excellent preservation.

Price: $350

ANSELMO BELLOSIUS, VENICE, 1760

Number 4828. An ideal instrument for a lady or anyone having a small hand. Small flat model. Handsome wood throughout. Rich, deep reddish brown varnish. Large mellow tone of fine carrying power.

Price: $325

THOMAS PERRY, ANGLESEA STREET, DUBLIN, 1794

Number 4842. A very fine specimen of his work, and in the very finest state of preservation. The wood of back and sides is of the choicest

description used by Perry, and the top is of spruce of fine, even grain. It bears number of maker, 474. Rich, brown varnish. Strong, robust, healthy tone.

Price: $300

JOHN FURBER, LONDON, 1813

Number 4423. Medium high pattern. Dark red varnish. Top, select, even grain spruce; back, handsome curly maple. Well preserved.

Price: $275

JEAN ROBERT CHIBON, PARIS, 1783

Number 4187. Medium high pattern. Red brown color. The top is of fine grain spruce, and the back of flamed maple. Excellent condition and possessing tone of great brilliancy and carrying power.

Price: $250

J. BOQUAY, PARIS, 1715

Number 4540. Medium high model. Brown varnish. Back, plain maple; top, wide grain spruce. Fine state of preservation.

Price: $250

PETRUS JOHANNES MANTEGATIA, MADEOLANI, 1777

Number 4648. Medium high model. Light brown varnish. Back, bird's eye maple; top, straight grain spruce. Good state of preservation. Possesses a very sweet, sympathetic tone.

Price: $250

JOSEPH HEYMAN, FECIT AMSTERDAM, 1815

Number 4856. Broad, Stradivari pattern. Very beautiful workmanship. Handsome wood, with rich, reddish brown varnish. Powerful, brilliant tone.

Price: $250

Interior of back of Henry IV Amati Violin, number 4913,
showing Latin inscription

NOTE—In order to make the above inscription readable it was necessary to retouch the negative and insert some letters which were so dim that the camera did not reproduce them.

PLATE III

PIETRO ZENNATTO, TREVISO, 1686

Number 4836. Excellent model. Work in the style of Brescia. Fine condition, strong in wood, and covered with rich, brownish red varnish.
Price: $250

JEROME LÊTÉ, NANTES, 1834

Number 5006. Large, broad, flat, Stradivarius model. Handsome wood and lustrous, reddish brown varnish. Very brilliant, strong tone.
Price: $250

MATHIAS GREISSER, LAUTEN UND GEIGENMACHER, INNSBRUCK, 1760-70

Number 4838. Fine, broad, flat pattern. Handsome one-piece back of maple having a broadish figure. Top is of fine even-grain spruce. Rich reddish brown varnish. This instrument is in fine preservation, and has a large, mellow, beautiful tone. Excellent solo instrument.
Price: $250

MATHIAS THIR, VIENNA, 1781

Number 4930. Flat model. Red brown varnish. Back, flamed maple, with sides to match; top, straight grain spruce. Splendid state of preservation.
Price: $250

JOSEPH STAINER, MITTENWALD, 1789

Number 4891. Medium high model. Back, curly maple; top, medium grain spruce. Good state of preservation.
Price: $250

THOMAS SMITH, LONDON, 1759. LABEL READS: "AT THE HARP AND HAUTBOY, PICCADILLY, LONDON"

Number 4630. Large model; fine wood selection; brownish color varnish; perfect preservation.
Price: $235

JOSEPH PAULUS CHRISTI; MUENCHEN, 1734

Number 4837. Large, broad pattern of medium high development, with one-piece back of slightly figured maple, and sides of similar figure. The top is of spruce of choice selection, and the instrument is in the very finest state of preservation. Has a tone of great power and brilliancy. An excellent instrument for a professional musician.

Price: $225

BARTHOLEMEW KARNER, MITTENWALD, 1795

Number 4776. Karner was one of the best Tyrolean makers of his time. Medium high model. Wood of excellent selection. Varnish of a dark reddish brown color. Strong brilliant tone.

Price: $225

WILHELM DORING, CASSELL, 1761

Number 4843. Violins of this maker are rare. This is a particularly fine instrument of broad pattern. Sound in wood and covered with rich, dark brown varnish. Has a powerful, resonant tone.

Price: $225

JAMES BROWN, LONDON, 1812

Number 4782. Stradivarius model. Beautiful wood in top and back. Pale reddish color varnish. Sweet, rich tone.

Price: $225

MATHIAS HORNSTEINER, MITTENWALD, 1781

Number 4779. Flat model. Excellent condition. Reddish brown varnish. Tone of sweet quality and ample power.

Price: $225

MATHIAS NEUNER, MITTENWALD, 1750

Number 3755. Medium high model. Orange red color. Good condition. Excellent tone.

Price: $200

JOAN CAROL KLOZ, MITTENWALD, 17—

Number 4529. Broad, flat model. Red brown varnish. Back, flamed maple; top, straight grain spruce. Fine state of preservation.

Price: $200

ITALIAN WORK

Number 4636. Stradivarius model. Brown varnish. Back, curly maple; top, straight grain spruce. Fine state of preservation.

Price: $200

JOHANN MICHAEL SIMMANN, MITTENWALD, 1797

Number 4833. Fine model. Perfect preservation. Excellent measurements, and has a rich, mellow, resonant tone.

Price: $200

CHRISTIAN ROTH, PRAGUE, 1792

Number 4831. Medium model. Handsome wood. Yellowish brown varnish. Strong in wood. In perfect condition.

Price: $200

JOSEPH ANTONIUS LASKE, PRAGUE, 1783

Number 4863. Fine Old German work in the style of Amati. Splendid wood throughout, and is in an excellent state of preservation. Rich, brownish yellow varnish.

Price: $200

DIEDIER NICOLAS, MIRECOURT, 1771

Number 5004. Large broad Stradivarius model. Handsome wood. Covered with brownish yellow varnish. Very strong tone, of great carrying power.

Price: $200

GREGORI FERDINAND WENGER, AUGSBURG, 1752

Number 4870. Good broad pattern, excellently made. Good wood in fine preservation, with dark reddish brown varnish. Strong, robust tone.
Price: $200

BROISON, 1870-80

Number 4901. Guarnerius model. Red brown varnish. Back, curly maple; top, wide grain spruce. Good state of preservation.
Price: $200

J. F. NEUNER, MITTENWALD, 1815

Number 5005. Excellent example of Neuner's work. Flat model. Reddish brown varnish. Large, brilliant tone. Excellent state of preservation.
Price: $185

F. BRETON, MIRECOURT, 1801

Number 4560. Stradivarius model of the flat type. Brown varnish. Back, flamed maple; top, fine grain spruce. Good state of preservation.
Price: $175

JOHANNES GEORGIUS STAUFER, 1837

Number 4864. An excellent instrument, well made, of choice materials, and covered with an exceptionally fine varnish. It is in perfect preservation, and has a rich, mellow tone.
Price: $175

ZACHARIAS FISCHER, WURTZBURG, 1735

Number 4747. Stradivarius model. Handsome wood in back and sides. Splendid condition. Yellowish brown varnish. Strong brilliant tone.
Price: $175

MICHAEL BOLLER, MITTENWALD.

Number 5008. Medium high model. Dark brown varnish. One piece back. Straight, even grain spruce top. Brilliant tone. Excellent condition.
Price: $165

JOSE DEL HIERRO, MADRID, 1896

Number 4485. Medium high model. Dark red varnish. Back, curly maple, with sides to match. Good condition and tone.
Price: $150

JACOB RAYMAN, LONDON, 1652

Number 4465. Medium high model. Brown varnish. Top, straight grain spruce; back, flamed maple. Fine condition and tone.
Price: $150

BERNHARD FENDT, LONDON, 1810

Number 4666. Stradivarius model. Red varnish of splendid quality. Handsome curly maple back. Brilliant tone.
Price: $150

THOMAS PERRY, DUBLIN, 1770

Number 4841. Perry was the greatest of Irish violin makers. He made many instruments, by himself and in conjunction with Thomas Wilkinson. This violin was made while he was living in Kilkenny. It has a strong, healthy tone, and is suitable for solo and orchestra work. It is covered with very rich, amber brown varnish.
Price: $150

ANTONIO MARCHI, MODENA, 1840

Number 4882. Flat model. Brownish red varnish. Back, flamed maple; top, fine, straight grain spruce. Good condition.
Price: $150

MARCHETTI ABONDDIO, 1820-30

Number 4873. Italian work. Large, broad pattern. Yellowish brown varnish. Excellent tone.
Price: $150

1780-90

Number 4867. Large, flat pattern, with golden yellow varnish. Handsome one-piece curly maple back, with sides to match. Possesses large, broad, vigorous tone.
Price: $150

BENEDICT WAGNER, NURNBERG, 1750-1760

Number 4992. Rare make. Very mellow, sweet tone. Handsome wood and varnish.
Price: $150

J. P. MICHELOT, PARIS, 1769

Number 5001. Broad Stradivarius pattern. Reddish brown varnish. Large, strong tone.
Price: $150

GERARD DELEPLANQUE, LILLE, 1760-70

Number 4957. Flat model. Excellent wood and varnish. Large, brilliant tone. Fine condition.
Price: $150

JOHANN P. SCHORN, SALZBURG, 1715

Number 4983. Dark brown varnish. Excellent wood. Fine condition. Strong tone.
Price: $150

HEINRICH FRANTZ STERNBERG, LIMBURG, 1810

Number 4877. Stradivarius model. Dark red brown varnish. Back, curly maple, with sides to match; top, medium fine grain spruce.
Price: $150

GRAINGEOT, FRENCH, 1780-90

Number 4902. Stradivarius model. Dark brown varnish. Curly maple back, with sides to match. Top, even grain spruce. Splendid state of preservation.

Price: $150

GERMAN WORK, 1770-80

Number 4911. Medium high model. Red brown varnish. Back, plain maple; top, straight grain spruce. Good condition.

Price: $150

LONGMAN & BRODERIP, LONDON, 1780

Number 4811. Good model. Excellent wood selection. Tone of sweet quality. Light brown yellowish varnish.

Price: $145

S. PERRIN, PARIS

Number 4807. Broad, flat model. Excellent workmanship and materials. Orange color varnish. Strong tone.

Price: $140

OLD ENGLISH WORK

Number 4814. Broad flat model. Fine appearance. Excellent materials. Sweet tone.

Price: $135

GOOD OLD GERMAN WORK

Number 4872. This is an excellent specimen of German violin making of period of 1820-30. Stradivari model, good wood, splendid preservation. Has an excellent tone. Dark reddish brown varnish.

Price: $135

OLD FRENCH WORK, 1809

Number 4810. Broad flat model. Splendid wood selection. Orange color varnish. Strong, robust tone.

Price: $130

OLD GERMAN, 1780-90

Number 4653. Flat model. Dark brown varnish. Back, curly maple; top, medium grain spruce. Well preserved.

Price: $125

JOSEPH RIGER, MITTENWALD, 1824

Number 4830. Flat model. Orange red varnish.

Price: $125

GOOD OLD GERMAN WORK, 1840-50

Number 4979. Flat model. Brownish red varnish. Good condition.

Price: $125

FALAISE, PARIS, 1804

Number 4535. Deep, high model. Orange varnish. Back, flamed maple; top, close grain spruce.

Price: $125

LEBLANC, AINÉ, MIRECOURT, 1789

Number 4538. Flat model. Brownish red varnish. Back, plain maple; top, fine grain spruce. Well preserved.

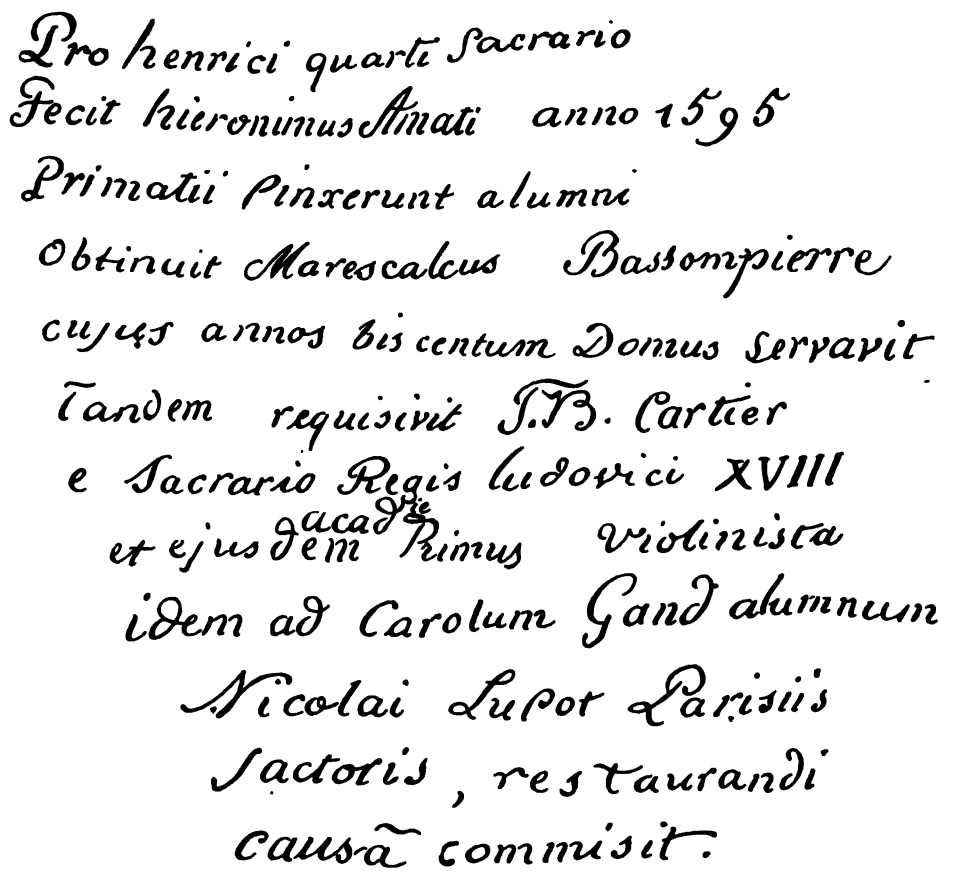
Price: $125

OLD FRENCH, MIRECOURT SCHOOL, 1810

Number 4554. Flat model. Orange yellow varnish. Back, flamed maple; top, wide grain spruce. Good state of preservation.

Price: $125

LATIN INSCRIPTION INSIDE BACK OF HENRY IV AMATI VIOLIN, NUMBER 4913, IN LYON & HEALY'S COLLECTION, WITH TRANSLATION



Pro henrici quarti Sacrario Fecit hieronimus Amati anno 1595

Made for the chapel of Henry the Fourth by Hieronimus Amati in the year 1595

Primatii Pinxerunt alumni

Decorated by his most distinguished pupils

Obtinuit Marescalcus Bassompierre cujus annos bis centum Domus servavit

Acquired by Marshal Bassompierre, in whose family it was kept for two hundred years

Tandem requisivit J. B. Cartier e Sacrario Regis ludovici XVIII et ejusdem Acad-ie Primus Violinista

Eventually it was obtained by J. B. Cartier from the chapel of Louis XVIII, of whose Academie he was the principal violinist

idem ad Carolum Gand alumnum Nicolai LuPot Parisiis factoris, restaurandi causã commisit

The same delivered it to Charles (Francois) Gand the pupil of Nicolas Lupot the (violin) maker at Paris, for the purpose of repair

PLATE IV

J. CHARLES, MARSEILLES, 1783

Number 4671. Large Stradivarius model, flat pattern. Red varnish. Beautiful curly maple back; straight, even grain spruce top. Strong tone.
Price: $125

JOSEPH KLEIN, WURTZBURG, 1720-30

Number 4677. Very broad, flat model. Dark red varnish. Curly maple back. Strong tone.
Price: $125

DAVID CHRISTIAN HOPF, KLINGENTHAL, 1780-90

Number 4844. Exceptionally fine instrument. Brown colored varnish. In excellent condition. Strong, healthy tone.
Price: $125

ANTONIUS HORNSTEINER, MITTENWALD, 1809

Number 4817. An excellent instrument. Flat model. Brown varnish.
Price: $125

GOOD OLD FRENCH WORK OF 1800-10

Number 4862. Stradivari model. Dark red varnish. Excellent preservation. Strong, robust tone.
Price: $125

MODERN ITALIAN, 1870-80

Number 4868. Broad Stradivari pattern. Handsome back and sides. Large brilliant tone. Splendid orchestra instrument.
Price: $125

JOHANN STROBL, VIENNA, 1750

Number 4376. Medium high model. Brown varnish. Top, wide grain spruce; back, plain maple. Well preserved. Fine tone.
Price: $125

MICHAEL BOLLER, MITTENWALD, 1765

Number 4225. Flat model. Light brown varnish. Top, straight grain spruce. Back, flamed maple. Good condition. Fine tone.

Price: $125

H. J. DILANNOY, LISLE, 1778

Number 4813. Good old French make. Flat model. Good wood. Dark brown varnish. Good tone.

Price: $125

1700-1710

Number 4815. High model. Excellent wood in back and top. Brownish color varnish. Very sweet, mellow tone.

Price: $125

OLD ENGLISH WORK

Number 4819. Broad, flat pattern. Excellent condition. Brilliant tone.

Price: $125

GOOD OLD FRENCH WORK

Number 4820. Medium high model. Excellent wood. Fine condition. Dark brown varnish. Sweet, sympathetic tone.

Price: $125

PAIROT, MIRECOURT

Number 4789. Broad Stradivarius model. Excellent wood. Fine condition. Deep reddish brown varnish.

Price: $125

THEODORE LOTZ, PRESBURG, 1725

Number 4799. Medium high model. Fine condition. Brownish red varnish.

Price: $125

JOSEPH STAUB, ROTHENBACH, 1801

Number 4800. Broad, flat model. Reddish brown varnish. One-piece back of flamed curly maple. Excellent condition.

Price: $125

GUILLAUME CARBEY, PARIS, 1718

Number 4977. Stradivarius model. Brown varnish. Good preservation. Strong, brilliant tone.

Price: $125

AUGUST GLASS, 1830

Number 4976. Splendid specimen. Brownish red varnish. Very handsome wood. Fine tone.

Price: $125

FRANCOIS RICHARD, PARIS

Number 4909. Stradivarius model. Red varnish. Back, plain maple; top, straight grain spruce. Good condition.

Price: $115

NICOLAS MORLOT, MIRECOURT, 1810

Number 4806. Broad Stradivarius model. Reddish brown varnish.

Price: $100

CHARLES CLAUDOT, MIRECOURT, 1807

Number 4380. Broad type. Dark brown varnish. Top, straight grain spruce; back, handsome maple. Fine state of preservation.

Price: $100

MITTENWALD WORK, 1850-60

Number 4608. Flat model. Red brown varnish. Back, plain maple; top, fine grain spruce. Well preserved.

Price: $100

HOPF, KLINGENTHAL, 1760-70

Number 4616. Yellow varnish. Back, maple, with slight flame; top, straight grain spruce. Well preserved.
Price: $100

MICHAEL ANDREAS PARTL, VIENNA, 1741

Number 4766. Flat model. Excellent wood selection, although plain figured. Strong robust tone. Brown varnish.
Price: $100

OLD GERMAN WORK, 1800-10

Number 4997. Maggini model. Good tone. Fine condition.
Price: $100

OLD GERMAN WORK

Number 4986. Guarnerius model. Brownish red varnish. Good condition.
Price: $100

GEBRUDER PLACHT, SCHOENBACH, 18—

Number 4904. Flat model. Brown varnish. Back, flamed maple; top, straight grain spruce.
Price: $100

JOANN STEPHANUS MALDONER, FUSSEN, 1776

Number 4881. Medium high model. Brown varnish. Back, flamed maple; top, straight grain spruce. Good condition.
Price: $100

OLD ITALIAN WORK, 1720-30

Number 4662. Flat model. Sweet mellow tone. Dark brown varnish.
Price: $95

OLD ENGLISH WORK, 1790-1800

Number 4809. Flat model. Good tone.

Price: $90

SALZARD, MIRECOURT, OLD FRENCH, 1830-40

Number 4823. Large Stradivari model. Good wood in good condition. Strong tone.

Price $85

FINE OLD SAXON WORK, MADE ABOUT 1840

Number 4991.

Price: $85

OLD SAXON WORK, 1840-50.

Number 4998.

Price: $85

GOOD OLD GERMAN WORK

Number 4987. Stamped "Hopf." Brown varnish. Good condition.

Price: $85

N. PERRIN, MIRECOURT

Number 4914. Stradivarius model. Dark red varnish.

Price: $85

GERMAN WORK, 1800-10

Number 4922. Flat model. Yellow varnish. Back, curly maple; top, medium grain spruce. Well preserved.

Price: $85

GERMAN WORK, 1840-50

Number 4301. Flat model. Brown varnish. Good condition.

Price: $75

GERMAN WORK, 1820-30

Number 4599. Medium high model. Light brown varnish. Back, curly maple; top, wide grain spruce. Good condition.

Price: $75

SIMON VOIGT, NEUKIRCHEN, 1760

Number 4804. Good condition. Brown varnish.

Price: $75

GERMAN WORK, 1840-50

Number 4579. Stradivarius model. Red brown varnish. Back, flamed maple; top, fine grain spruce. Good condition.

Price: $75

ANDREAS HOYER, KLINGENTHAL, 1781

Number 4812. Flat model. Excellent wood selection. Brown varnish. Good tone.

Price: $75

OLD GERMAN WORK

Number 4756. Flat model, excellently made. Brown varnish.

Price: $75

FRENCH WORK, MADE ABOUT 1840

Number 4753. Stradivarius model. Reddish brown varnish.

Price: $75

GOTTHARD EBNER, RATISBON, 1780-90

Number 4827. Good old German work in excellent condition. Strong tone.

Price: $75

OLD SAXON, 1820-30

Number 4871. Handsome one-piece back and sides. Golden brown varnish. Good strong tone.

Price: $75

GERMAN WORK, 1820-30

Number 4928. Flat model. Red brown varnish. Back, flamed maple; top, straight grain spruce. Good condition.

Price: $75

SAXON WORK, 1800-10

Number 4887. Large model. Yellow varnish. Back, rather plain maple; top, straight grain spruce. Good condition.

Price: $75

MITTENWALD WORK, 1830-40

Number 4892. Flat model. Red shaded varnish. Back, flamed maple; top, straight grain spruce.

Price: $75

GERMAN WORK, 1850-60

Number 4893. Flat model. Red brown varnish. Back, flamed maple. Good condition.

Price: $75

OLD GERMAN WORK, 1800-10

Number 4996. Medium high model.

Price: $75

OLD TYROLEAN WORK, MADE ABOUT 1820-30

Number 4965. Excellent condition. Sweet tone.

Price: $75

MADE IN SAXONY, 1810-20

Number 4857. Broad, flat pattern. Splendid preservation. Strong, healthy tone.

Price: $65

GERMAN WORK, 1820-30

Number 4647. Long, medium high model. Dark brown varnish.

Price: $65

OLD SAXON WORK, 1760-70

Number 4664. Flat model. Dark brown varnish.

Price: $65

OLD SAXON WORK, 1840-50

Number 4995.

Price: $65

OLD SAXON WORK, 1840-50

Number 4994.

Price: $65

OLD SAXON WORK

Number 4993. Small model.

Price: $65

MADE ABOUT 1840

Number 4978. Stradivarius model. Brownish red varnish.

Price: $65

SAXON WORK, 1740-50

Number 4899. Flat model. Yellow varnish. Back, plain maple. Well preserved.

Price: $65

LAURENTIUS GUADAGNINI

Placentiae, 1740

Number 5037—Description on page 10

PLATE V

GERMAN WORK

Number 4894. Medium high model. Brown varnish. Back, flamed maple. Good condition.

Price: $65

HOPF, SAXON WORK, 1810-20

Number 4869. Hopf. Saxon work. 1810-20.

Price: $60

GERMAN WORK, 1830-40

Number 4582. Flat model. Brown red varnish. Good condition.

Price: $60

HOPF, MADE IN SAXONY ABOUT 1830-40

Number 4792.

Price: $60

GOOD OLD SAXON WORK

Number 4787. Dark brown varnish. Strong tone.

Price: $60

HOPF, 1850-60

Number 4915. Brown varnish. Back, flamed maple; top, straight grain spruce.

Price: $60

OLD VIOLIN, BY NEUNER, MITTENWALD, MADE ABOUT 1850

Number 4982. Stradivarius model. Brownish red varnish.

Price: $60

GERMAN WORK, 1800-10

Number 4984. Seven-eighths size.

Price: $55

OLD GERMAN WORK

Number 4802. Dark brown varnish.

Price: $50

SAXON WORK, 1840-50

Number 4591. Medium high model. Light brown varnish.

Price: $50

OLD GERMAN WORK

Number 4678. Good condition.

Price: $50

GOOD OLD GERMAN WORK, 1840-50

Number 4980

Price: $50

OLD GERMAN MAKE, 1790-1800

Number 4981. Dark brown varnish.

Price: $50

GERMAN WORK, 1840-50

Number 4895. Flat model. Orange varnish. Back, flamed maple. Good condition.

Price: $50

OLD GERMAN WORK, MADE ABOUT 1850

Number 4985.

Price $50

TYROLEAN WORK, 1850-60

Number 4826. Stradivarius model. Dark brown varnish.

Price: $50

SMALL SIZE VIOLINS

*Any violin under full size sold by us can be exchanged at any time toward a full-size instrument and the full price will be allowed.

GEORGIO BAIRHOF, NAPLES, 1762

**Number 4898.* Three-quarters size. Medium high model. Orange brown varnish. Back, flamed maple; top, medium grain spruce. Well preserved.

Price: $100

ANDREAS KEMPTER, DILLINGEN, 1767

**Number 4832.* A fine example of good Old German work in a half-size instrument. These violins are rare. This instrument is suitable for child of 8 to 10 years, and is exchangeable for a larger size instrument of the same value at any time, if returned in good condition.

Price: $75

GERMAN WORK, 1880-90

**Number 4897.* One-half size. Medium high model. Light brown varnish. Back, small flame maple; top, fine grain spruce.

Price: $75

GERMAN WORK, 1780-90

**Number 4903.* Medium high model. Brown varnish. Back, flamed maple; top, straight grain spruce. Good condition.

Price: $75

GERMAN WORK, 1780-90

**Number 4885.* Three-quarters size. Medium high model. Brown varnish. Back, plain maple; top, straight grain spruce. Good condition.

Price: $75

EXCELLENT OLD MITTENWALD WORK, 1780-90

**Number 4840.* Three-quarter size.

Price: $50

GERMAN WORK, 1810-20

**Number 4884.* Three-quarters size. Flat model. Brown varnish. Back, plain maple. Good condition.

Price: $50

GERMAN WORK, 1780-90

**Number 4929.* Three-quarters size. Orange yellow varnish. Good condition.

Price: $50

RARE *Old* VIOLAS

ANTONIUS AND HIERONIMUS AMATI, CREMONA, 1619

Number 2559. This magnificent specimen was brought to England toward the end of the 18th century by Giordini, a celebrated Italian musician, who sold it to Lord Aylesford, an enthusiastic amateur and collector. It was purchased by Hill, the elder, from Lord Aylesford's grandson. Our connoisseur secured the instrument for our collection several years ago, and at that time we disposed of it to complete a quartet of fine instruments in the possession of an American amateur. At his death the viola again came into our possession.

The model is very beautifully developed and of graceful outline. The wood throughout is of the choicest selection. The back is of two pieces of handsome curly maple. The top of spruce of fine grain. The varnish is of a dark amber color. The instrument is in a splendid state of preservation, and possesses a large tone of very sympathetic quality. An ideal quartet instrument.

Price: $3,000

DANIEL ACHALEUS STADELMANN, VIENNA, 1730

Number 3467. Medium model. Orange red varnish. The top is of medium grain spruce and the back of rather plain maple. Splendid state of preservation. Excellent tone.

Price: $200

VIOLA D'AMOUR

Number 4619. This is an excellent specimen of old Tyrolian work of the period of 1670-80. It is in a splendid state of preservation and possesses a very mellow, rich, sympathetic tone. The varnish is of a rich brown color and a plentiful supply remains. The back is flat and formed by two pieces of curly maple joined at the center. The top is of spruce of medium grain.

Price: $200

JOHANN ADAM SCHOENFELDER, NEUKIRCHEN, 1750

Number 4400. High model. Orange red varnish. Top, wide grain spruce; back, flamed maple. Well preserved.

Price: $100

MITTENWALD WORK, 1740-50

Number 4370. Medium high model. Red brown varnish, straight grain spruce; back, plain maple. Well preserved.

Price: $85

CABASSE, MIRECOURT, 1800

Number 3613. Flat model. Orange varnish. Good condition and tone.

Price: $80

OLD GERMAN, 1840-50

Number 3457. Medium high model. Dark brown varnish. Top, of even grain spruce, and back of curly maple.

Price: $75

GERMAN WORK, 1800-10

Number 4382. Stradivarius model. Yellow brown varnish. Good condition.

Price: $50

OLD FRENCH, 1730-40

Number 3833. Medium high model. Dark brown varnish. Fine condition.

Price: $50

GOOD OLD SAXON WORK

Number 4839. Medium size. Strong, rugged tone.

Price: $50

VIOLONCELLOS

CARLO FERDINANDO LANDOLPHUS, MILANO, 1760

Number 4680. Carlo Landolphus was one of the three or four very celebrated Milanese makers. He used good wood, excellent varnish, finished his instruments with care, and they are today among old celebrated Italian instruments.

This cello is built on broad Stradivarius lines, flat model with low arching, and is in an exceptionally fine state of preservation. It has ample wood in both back and top, and is covered with an exceptionally fine quality of lustrous light orange red varnish.

Price: $4,000

GIOFREDA CAPPA, SALUZZO, 1696

Number 4925. Cappa was one of the greatest cello makers of Italy. He was a pupil of Nicolas Amati, working in the shop during his apprenticeship with Antonius Stradivarius and other famous pupils. This cello is a first class representative specimen of his work. It is in excellent state of preservation, being sound and healthy in all its original varnish and parts. It possesses a tone of rare loveliness, as well as power.

It is an ideal solo instrument for an artist. The back is formed by two pieces of maple, having a slight figure joined in the center. The sides are of the same material. The scroll is in Cappa's finest style. The top is of spruce, of the choicest selection. It formerly was the property of a very celebrated artist, Boris Hambourg, who used it in his concert tours for years.

Price: $3,500

CARLO ANTONIO TESTORE, MILANO, 1739

Number 4184. Violoncellos by old masters which can be termed perfectly preserved are exceedingly rare. Violoncellos are subjected to far

greater dangers than violins. As they are usually carried in bags there is always the likelihood of a break in either the top, back, or sides from accidents while the instruments are carried.

This Violoncello is a fine specimen of the work of its maker—we have never seen a finer one—and is in an exceptional state of preservation. It has all its original wood, has no cracks in the top with the exception of a small check at one of the F holes, and no cracks in the back or sides. It is a very handsome instrument, the varnish being of rich dark orange color. It possesses a grand mellow tone of great carrying power and makes an ideal instrument for concert work, quartet or home playing.

Price: $3,000

FRANCESCO RUGGERI, CREMONA, 1695

Number 4296. Among the Violoncellos of Cremonese makers those of Francesco Ruggeri rank exceedingly high.

This instrument is built on broad lines. The wood selection, especially in the top, is very fine. The back is of maple cut on the slab, such as Ruggeri was wont to use. It possesses a tone that is notable for its richness of quality. The varnish is of a rich ruby red color. The instrument is strong and healthy in wood.

Price: $2,500

GIOVANNI BAPTISTA GRANCINO, MILANO, 1686

Number 4707. This is the work of one of the great Italian masters. Its tone is of great richness, it is deep in color, very soft and flexible, and unusually effective. The varnish is dark red in color. The wood, although plain in figure, is of exceptional acoustic quality. It has a very antique appearance, characteristic of the period and place in which it was made. It is a splendid concert instrument.

Price: $2,000

SANCTUS SERAPHIN

Venice, 1744

Number 4785—Description on page 12

PLATE VI

JEAN BAPTISTE VUILLAUME, PARIS, 1869

Number 4185. This notable example of Vuillaume's work formerly belonged to a quartet of instruments which he made to the order of a Cincinnati gentleman and which was kept intact for many years. This cello is a striking example of French artistry. It belongs to Vuillaume's best working period when he was producing those wonderful instruments which have been the marvel and envy of modern makers. It is built on broad Stradivarius lines, and is covered with exceptionally lustrous rich orange red varnish. The wood in the back, sides, and front is very handsome. It possesses a tone of tremendous power and resiliency.

Price: $1,600

CLAUDE PIERRAY, PARIS, ABOUT 1720

Number 4703. In France the instruments of Claude Pierray and Jacques Boquay, who are the two most prominent members of the French School, rank with the best of the second and third class Italian makers. This is because their work is known there and is not well known to the American public. However, year by year such names as these and those of Castagneri, Guersan, and others, are becoming familiar to American buyers. Good examples of their work are recognized now as being far superior to ordinary Italian instruments.

With the exception of the scroll this is a fine example of Claude Pierray's work. The model is large and broad; it is in an excellent state of preservation and the materials used throughout are of very fine quality. It has a large resonant tone.

Price: $1,200

LEOPOLD WIDHALM, NURNBERG, ABOUT 1760

Number 5011. A splendid specimen of the celebrated maker. Large model. Rosy red varnish. Excellent condition. Large tone. Superb violin for an artist.

Price: $1,000

GIUSEPPE GAGLIANO, NAPLES, 1785

Number 4716. Broad Stradivarius pattern, handsome wood throughout, deep orange red varnish. This instrument is in a very fine state of preservation, has no cracks in the top, which is noteworthy. The varnish is of a dark reddish brown color. It possesses a very powerful robust tone. Excellent orchestra and all around business instrument.

Price: $1,000

JOSEPH ALBANI, BOTZEN, 1715

Number 4888. Flat model. Back of handsome curly maple; top of straight, medium grain spruce. This cello was for many years the solo instrument of a leading member of one of the foremost American symphony orchestras. It possesses a tone of remarkable richness and depth.

Price: $750

ANDREAS POSTACCHINI, 1827

Number 4849. A splendid example of Italian work of this period. The model is flat; very graceful in outline. The wood is of the choicest selection, the back being of two pieces, joined at the center with a figure extending slightly upward toward the edges. The top is of fine, even, straight grain spruce. The varnish is of a rich, deep orange red color. It is in first class preservation, having no breaks. Strong in wood, and has a tone of rare richness.

Price: $650

JOSEPH ANTONIUS GAGLIANO, NAPLES, 1771

Number 4963. Medium high model. Handsome maple back and sides; broad grain spruce top; reddish brown varnish. This instrument possesses a tone of rare beauty and power. It is in a perfect state of preservation, and is especially well adapted to the use of professional cellists.

Price: $650

JOSEPH GAGLIANO, FILIUS NICOLAI, NAPLES, 1790

Number 4964. Broad flat model; brownish varnish; plain maple back and sides; even grain spruce top. Large, rich, mellow tone.

Price: $650

SEBASTIAN KLOZ, MITTENWALD, 1801

Number 4955. A fine example of the work of one of the later makers of the Kloz family. The model is flat; wood of the choicest selection; very handsome, in back and sides; varnish is of a light brownish color, entirely original. It is in perfect condition, and is an excellent solo or concert instrument.

Price: $600

ANDREAS CASTAGNERI, PARIGGI, 1779

Number 4959. Andreas Castagneri was one of the great French makers of his time. His cellos rank especially high in the estimation of connoisseurs. This instrument has wood of beautiful character; a rich orange brown varnish, beautifully worn and shaded, and possesses a large, sonorous, clear-cut tone of fine quality. It is in an excellent state of preservation.

Price: $600

LONGMAN, LONDON

Number 5000. Made probably by Benjamin Banks, whose initials it bears. Middle part of the 18th century. Full size. Flat model. Rich brown varnish; splendid wood throughout; excellent condition. This instrument has a large, brilliant full tone. It is an excellent solo, quartet, or home instrument.

Price: $600

FINE OLD FRENCH WORK, 1780-1790

Number 4996. Maggini model. Large pattern. Very handsome wood, back and sides. First class condition. Strong, brilliant tone.

Price: $450

JOANNES GEORGE THIR, VIENNA, ABOUT 1785

Number 4924. Splendid model; handsome wood; rich, dark brownish red varnish. Large full tone; first class preservation. This instrument is most pleasing to the eye, as well as its tone is pleasing to the ear.

Price: $400

JEAN CAROL KLOZ, MITTENWALD, 1747

Number 4951. Amati model. Brownish colored varnish; straight, even grain spruce top. It is in an excellent state of preservation. Large, brilliant, sweet tone.

Price: $400

SAMUEL GILKS, 1815

Number 5007. Flat model. Plain maple back and sides; broad grain spruce top; fine varnish of a brownish color. Excellent condition. Large brilliant tone.

Price: $400

NICOLAS BERTRAND, PARIS, 1780-1790

Number 4706. Stradivarious model. Dark, brownish red varnish. Good large tone.

Price: $250

SAMUEL GILKS, 1815

Three-quarter size cellos by the old makers are becoming exceedingly rare. Comparatively few were made, and modern demand for them has increased enormously.

**Number 5010.* This is a splendid little instrument, made in the middle part of the 18th century. It has a very large, beautiful, brilliant tone, and will be an ideal instrument for any young player between 12 and 16 years of age. Small size old cellos purchased of us may be exchanged at any time, and full price will be allowed, on a full size old instrument, when desired. Thus, a small instrument is an economy, as well as affording great satisfaction.

Price: $250

A CELLO OF 1750-1760, SMALL MODEL, AND OF KLOZ TYPE

Number 4931. It is in an excellent state of preservation. Fine wood, medium brown varnish, and has a delightful tone.

Price: $200

GOOD OLD ENGLISH MAKE, ABOUT 1800

Number 4764. Small model. Good work throughout. Excellent preservation. Orange color varnish.

Price: $125

GERMAN WORK, 1800-10

Number 4886. Flat model. Brown varnish. Back, plain maple; top, wide grain spruce.

Price: $125

FINE OLD SAXON INSTRUMENT, MADE 1780-1790

Number 5012. Stradivarious model. Dark brown varnish. Excellent condition.

Price: $125

GOOD OLD SAXON CELLO, MADE ABOUT 1800

Number 4878. Stradivarious model. Dark brown varnish. Good large tone.

Price: $100

THE VIOLIN BOW

THE VIOLIN BOW as it is known today did not begin to assume its present form until about the beginning of the 18th century. The bow as used by early violinists, Corelli, for example (born 1653, died 1713), was a clumsy affair, something like the modern double-bass bow. A few years later during Tartini's time (born 1692, died 1770), it had developed to the extent of being made lighter and the first attempt had been made to give the stick a variety of tension by means of a screw.

The importance of the bow is not fully realized by most players, for it is safe to say that without the bow as developed by Francois Tourte, and as it is known today, the modern symphony orchestra would not have been developed.

The late Theodore Thomas, founder of the Chicago Symphony Orchestra and one of the greatest conductors this country has known, wrote us on October 19, 1903, in a letter about the Hawley Collection, as follows: "It was, in particular, Stradivarius who created a tone which appealed to musicians, and Francois Tourte, who invented a bow which made the *modern orchestra with all its shading and nuances—and a Beethoven—possible.* Without these instruments and the Tourte bow invented over a century later, the music of today *would have been developed on altogether different lines.*"

Francois Tourte was to the violin bow what Stradivarius and Joseph Guarnerius were to the violin, and even more, for he found the bow as

Gaspar da Salo and Maggini found the violin, in an undeveloped state, and by years of careful experiment finally developed it to its present perfect shape. No more intimate relationship ever existed than that of violin and bow.

Francois Tourte was born in the year 1747 in Paris and died in 1836. He worked at his bench, as did Stradivarius, almost to the last of his long and useful life. Aided by Viotti, who was also a student of violins and bows, as well as one of the greatest of violinists, and other prominent violinists of his time, Tourte developed a system of bow making which has never been equalled. He found the bow a short arched affair which had been handed down from the time of the rebec, viol, and other mediaeval instruments, lengthened it to its present proportion, invented the frog and screw, and marvelous to relate, invented a method of construction which has remained a secret ever since, for a Tourte bow draws a larger and more flexible tone than is possible with a bow of any other make.

Paris became the world center of violin bow making, a distinction which it retained up to a comparatively recent time. The bows of Francois Tourte have always commanded comparatively high prices and in recent years, owing to their great scarcity, have rapidly risen in value until it is not uncommon that as much as $500 to $1,000 be paid for fine specimens.

The keenest competition was created in Paris by reason of a great number of makers who followed Tourte, all of them copying him with the endeavor to find his secret, yet notwithstanding the efforts of bow makers of England, Germany, Holland, and other countries, Tourte remains today supreme, as ever, for no one has as yet been able to match his skill. A good Tourte bow draws from a good violin a larger and richer tone than

any other and it is this fact, together with their ease of playing that has made Tourte's reputation what it is.

The following bows are especially choice examples of their makers' work:

FRANCOIS TOURTE, PARIS, ABOUT 1812

Number 336. Octagonal stick, chocolate color, original frog, silver trimmed, pearl inlaid button. A superb specimen with magnificent playing qualities.

Price: $375

FRANCOIS TOURTE, PARIS, ABOUT 1810

Number 335. Round stick, chocolate color, original ebony frog, silver mountings. Very fine playing stick.

Price: $350

FRANCOIS TOURTE, PARIS, 1810

Number 337. Octagonal stick, light chocolate color, ebony frog, silver mounted. A fine playing stick, excellent condition.

Price: $325

FRANCOIS TOURTE

Number 306. Octagonal stick, chocolate color, gold mounted frog. Stick lengthened at the bottom, splendid playing qualities.

Price: $300

TOURTE AINÉ

Number 334. Octagonal stick, deep red color, full Tourte length, tortoise shell frog, gold trimmed, with gold trimmed button, gold tip. The finest bow by this maker that we have ever seen. Perfect condition.

Price: $285

JOSEPH GUARNERIUS, FILIUS ANDREAS

Cremona, 1710

Number 4624—Description on page 12

PLATE VII

TOURTE AINÉ

Number 315. Very fine specimen, chocolate color, round stick, gold mounted frog, splendid playing qualities.

Price: $225

DOMINIQUE PECATTE, PARIS

Number 314. One of the choicest specimens we have seen. Round stick, chocolate color, gold mounted, tortoise shell frog with pearl eye encircled in gold.

Price: $200

F. N. VOIRIN, PARIS

Number 327. Very extraordinary playing qualities, fine specimen, medium color, round stick, gold mounted frog.

Price: $165

F. N. VOIRIN, PARIS

Number 302. Exceptional specimen, gold mountings. tortoise shell frog.

Price: $150

F. N. VOIRIN, PARIS

Number 305. Exceptional specimen, round stick, black chocolate color, original gold mountings, tortoise shell frog with gold encircled pearl eye.

Price: $150

TOURTE AINÉ

Number 326. Octagonal stick, dark chocolate color, stick lengthened at button. Very handsome specimen.

Price: $125

HENRI, PARIS

Number 317. Chocolate color, round stick, original frog, gold mounted.
Price: $125

F. N. VOIRIN, PARIS

Number 307. Chocolate color, silver mounted.
Price: $100

DODD, LONDON

Number 311. Chocolate color, round stick, silver mounted frog.
Price: $90

F. N. VOIRIN, PARIS

Number 308. Chocolate color, ebony frog.
Price: $90

JAMES TUBBS, LONDON

Number 297. Very fine round stick, chocolate color, original gold mounting. Handsomely engraved.
Price: $85

PARIS WORK

Number 296. Round stick, chocolate color, fine playing qualities.
Price: $75

OLD FRENCH

Number 294. Very fine old French copy of Tourte. Chocolate color.
Price: $75

DOMINIQUE PECATTE

Number 286. Round stick, chocolate color, original mountings.

Price: $75

DOMINIQUE PECATTE

Number 303. Round stick, chocolate color, silver mountings, fine specimen.

Price: $75

DODD, LONDON

Number 322. Round stick, chocolate color, stick lengthened at button.

Price: $75

DODD, LONDON

Number 324. Chocolate color, strong stick, original mountings.

Price: $75

DODD, LONDON

Number 328. Octagonal stick, splendid condition.

Price: $75

DOMINIQUE PECATTE, PARIS

Number 157. Round stick. Dark color. Heavy weight.

Price: $75

N. F. VOIRIN, PARIS

Number 158. Round stick. Medium color.

Price: $75

FRANCOIS LUPOT, PARIS

Number 159. Round stick. Medium color.

Price: $65

J. TUBBS, LONDON

Number 185. Handsome octagonal stick. Chocolate color.
Price: $65

JEAN BAPTISTE VUILLAUME, PARIS

Number 187. Round stick. Chocolate color.
Price: $65

JEAN BAPTISTE VUILLAUME, PARIS

Nttmber 240. Round stick. Light chocolate color. Silver mountings.
Price: $65

VUILLAUME, PARIS

Number 212. Round, light brown stick.
Price: $60

NICOLAS FRANCOIS VOIRIN, PARIS

Number 267. Octagonal stick. Chocolate color. Original frog. Fine playing bow.
Price: $60

J. B. VUILLAUME, PARIS

Number 292. Round stick, chocolate color.
Price: $60

DOMINIQUE PECATTE

Number 293. Round stick, dark color, fine playing stick.
Price: $60

OLD FRENCH

Number 312. Fine old French, dark color, octagonal stick.

Price: $60

LUPOT, PARIS

Number 318. Light chocolate colored stick, original frog, silver trimmed.

Price: $60

TOURTE COPY

Number 323. Fine old copy of Tourte. Round stick, splendid playing bow.

Price: $60

J. B. VUILLAUME, PARIS

Number 325. Dark chocolate color.

Price: $60

J. B. VUILLAUME

Number 321. Round stick, dark color, original mountings.

Price: $60

EURY

Number 331. Octagonal, chocolate colored stick.

Price: $60

HERMIN PRILL

Number 289. Round stick, very strong, original mountings.

Price: $55

JEAN BAPTISTE VUILLAUME, PARIS

Number 242. Round stick. Chocolate color. Silver trimmed frog.

Price: $55

ADAM, PARIS

Number 206. Dark red brown stick.

Price: $50

BAUSCH, LEIPZIG

Number 232. Round stick. Chocolate color. Original mountings. Good playing bow.

Price: $50

COPY OF TOURTE, MADE ABOUT 1860-65

Number 280. Octagonal stick. Ebony frog, pure silver mounted. Dark chocolate color. Fine playing bow.

Price: $50

OLD FRENCH

Number 304. Silver mounted.

Price: $50

SUESS

Number 309. Round chocolate stick, silver mounted frog.

Price: $50

BAUSCH, LEIPZIG

Number 319. Brown stick, dark color, with original frog and mountings.

Price: $50

N. F. VOIRIN, PARIS.

Number 175. Excellent round red stick.

Price: $45

MAIRE, PARIS

Number 207. Round, chocolate colored stick. Good playing bow.

Price: $45

JAMES TUBBS, LONDON

Number 320. Fine specimen, silver trimmings, good condition.

Price: $45

J. B. VUILLAUME

Number 330. Original mountings.

Price: $45

SIMON, PARIS

Number 332. Brown stick, chocolate color, original mountings.

Price: $45

OLD FRENCH

Number 310. Fine old French stick, black chocolate color, silver trimmings.

Price: $40

J. B. VUILLAUME

Number 291. Round stick, original frog.

Price: $40

DODD, LONDON

Number 295. Round stick, chocolate color.

Price: $40

JEAN EURY, PARIS, ABOUT 1820

Number 247. Round stick, dark color, ebony frog, pure silver trimmed, silver button.

Price: $40

MAIRE, PARIS

Number 208. Round, chocolate colored stick. Rather heavy.

Price: $40

OLD FRENCH

Number 276. Round stick. Dark chocolate color.

Price: $40

TOURTE COPY

Number 313. Dark chocolate color.

Price: $35

J. B. VUILLAUME, PARIS

Number 290. Price $35

HENRI, PARIS WORK

Number 298. Octagonal stick, ebony frog, pearl inlaid button.

Price: $30

OLD ENGLISH STICK

Number 299. Ivory frog, good playing qualities.

Price: $30

OLD FRENCH

Number 329. Fine old French stick. Octagonal.

Price: $30

CELLO BOWS

DODD, LONDON

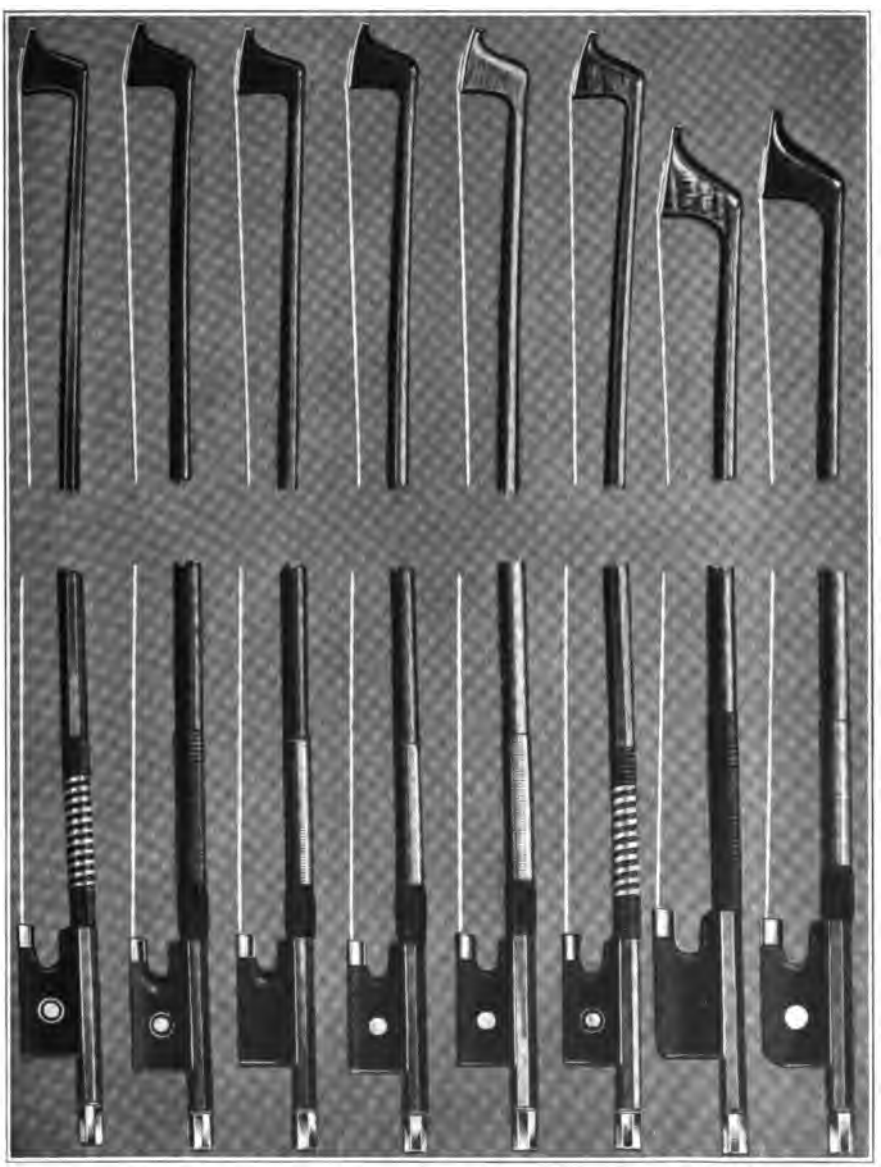
Number 288. Round stick, chocolate color, original mountings.

Price: $75

F. N. VOIRIN

Number 274. Round stick, chocolate color, original mountings. Fine specimen.

Price: $75



G1447 G1438 G1436 G1434 G1432 G2664 G1392 G1387

Plate VIII

HENRI, PARIS

Number 133. Round stick, chocolate color, fine wood.

Price: $75

N. F. VOIRIN, PARIS

Number 204. Octagonal stick, good weight. Strong ebony frog, silver trimmed.

Price: $65

VUILLAUME, PARIS

Number 222. Round stick, chocolate color, medium weight.

Price: $50

ARTISTIC VIOLIN, VIOLA AND VIOLONCELLO BOWS

MADE BY W. E. HILL & SONS, LONDON

WE take pleasure in announcing that we have been appointed by Messrs. Wm. E. Hill & Sons, of London, their accredited agents for their own make of violins and bows.

As violin bow makers, Messrs. Hill & Sons are recognized as absolutely preëminent. Among the great artists of the day the artistic quality of these bows is fully recognized and more of them are in use in the hands of celebrated players than of any other make. The preëminence of the bows of Messrs. Hill & Sons, is due to several important conditions which exist with them. One of the principal of these is the fact that they started in to manufacture the best bows that could possibly be made, regardless of cost. To them the finest examples of Francois Tourte's bows were always available as models. Another very important feature is the possession by them of a large and aged stock of the choicest Pernambuco procurable. Pernambuco suitable for violin bows is a very difficult wood to procure; thorough seasoning is an absolute requisite and the wood of which these bows are made is seasoned ten years, by natural processes, before use. These conditions, combined with exceptional skill in the matter of workmanship, result in the production of the finest line of bows which have come from any maker since Francois Tourte.

It is a well known fact that two articles radically different in quality cannot be made in the same shop side by side. Every detail receives

minutest attention. The screws, often considered matters of small importance, are especially made from case hardened steel and are very durable.

The following bows are all made in the shops of Messrs. Hill & Sons, near London, and differ in price according to the quality of materials, workmanship and the style of frogs used. The cheapest bows of the line, though plain in design, possess exceptional playing qualities.

HILL'S VIOLIN BOWS

For illustrations, see Plate VIII.

Number G1448. Same description and illustration as No. G1447, but mounted with ebony frog trimmed in solid gold and with gold tip.
Price: $75

Number G1447. Pernambuco, very finest quality. Octagonal stick. Frog of tortoise-shell. Sterling silver trimmed. Pearl slide and pearl dot in sides, set in inlaid silver circle. Sterling silver screw tip with case-hardened screw. Whalebone thumb grip and wrapping. Sterling silver tip plate. Only most carefully selected Pernambuco goes into these sticks. This means that only one out of hundreds of Pernambuco sticks is suitable. These bows are counterparts of the best work of Francois Tourte. They have the greatest possible tone producing power and are the very best that modern skill and ingenuity can produce.
Price: $55

Number G1444. Pernambuco, finest quality. Round stick. Medium shade. Ebony frog. Pearl dot in side of frog, set in silver circle. Pearl slide. Octagonal shaped silver button. Case-hardened screw. Silver head plate and tip. Whalebone thumb grip and wrapping. This bow is representative of the most artistic modern workmanship and possesses large tone drawing power. It is a bow intended for an artist's use.
Price: $40

Number G1445. Same description as No. G1444, but octagonal stick.
Price: $40

Number G1438. Pernambuco, exceptionally fine quality. Exquisite workmanship. Dark chestnut color. Ebony frog. Silver mounted. Pearl dot in side, set in silver circle. Pearl slide. Octagonal shaped silver button with pearl dot set in ebony ring. Case hardened screw and eye. Silver tip plate. Leather thumb piece and grip. This is a bow for artists' use.
Price: $25

Number G1436. Pernambuco, extra fine quality. Round stick. Dark chestnut color. Ebony frog, Dodd model. Pearl slide. Silver trimmed. Octagonal shaped silver screw button with pearl dot set in ebony ring. Case-hardened screw and eye. Silver tip plate. Magnificent playing stick, beautifully balanced, and one which draws a large tone.
Price: $20

Number G1434. Pernambuco, excellent quality. Round stick. Medium dark color. Ebony frog. Full lined. Silver button with pearl dot and ebony ring. Sterling silver head plate and tip. Leather thumb piece.
Price: $15

Number G1432. Fine quality. Round Pernambuco stick. Medium color. Ebony frog. German silver trimmed. Pearl slide. German silver tip plate. Excellent playing bow.
Price: $10

Number G1430. Round Pernambuco stick. Medium color. Ebony frog. Full lined. German silver mounting.
Price: $8

HILL'S VIOLA BOWS

Number G2664. Pernambuco. Extra fine quality; round stick; medium shade; ebony frog, sterling silver trimmed; pearl slide and pearl dot in side, surrounded by inlaid silver circle; sterling silver screw button with case hardened screw. (For illustration see Plate VIII.)

Price: $35

Number G2662. Pernambuco, fine quality; round stick; medium shade; ebony frog, Dodd model, silver trimmed and silver lined; pearl slide; octagonal shaped silver screw button with pearl dot in end surrounded by ebony ring; case hardened screw; whalebone wrapping; German silver bow tip; magnificent playing bow.

Price: $25

Number G2660. Pernambuco, round stick, dark chestnut color, ebony frog, German silver mounted; pearl slide with pearl dot in side, octagonal shaped screw button with pearl dot surrounded by ebony ring.

Price: $12.50

HILL'S VIOLONCELLO BOWS

Number G1392. Pernambuco, very choicest quality; round stick; medium dark color; ebony frog, sterling silver trimmed; pearl slide and pearl dot in side surrounded by inlaid silver ring; octagonal shaped button of sterling silver; case hardened screw; sterling silver plate and bow tip. (For illustration see Plate VIII.)

Price: $35

Number G1389. Pernambuco, extra fine quality; medium reddish color; ebony frog; silver ferrule and lining; pearl slide; octagonal shaped silver button with pearl dot set in end, surrounded by ebony ring; leather thumb grip; silver tip. Bow of splendid playing qualities.

Price: $25

Number G1387. Pernambuco, fine quality; round stick; dark rich color; ebony frog; pearl slide; pearl dot on sides; German silver ferrule and lining; octagonal German silver button and pearl dot set in end surrounded by ebony ring. (For illustration see Plate VIII.)

Price: $15

VIOLIN AND VIOLONCELLO REPAIRING

THE restoration of fine old violins is one of the very fine arts. Many can make good new violins, but few have the necessary experience for the proper repair of valuable old instruments.

This is a branch by itself, separate and distinct. It is safe to say that more valuable Cremonas have been butchered and ruined by unskilful treatment at the hands of so-called repairers than by any other agency, including loss by fire and accident.

We maintain a corps of repairers than which there is none superior in Paris, Berlin or London. It is to the hands of such artists only that we can entrust our own valuable instruments, not to speak of those sent us by our clients.

We have for many years been very extensive buyers of old violins. These are purchased, for the most part, in an unrepaired condition, and require complete rebuilding before being offered for sale. This applies to the finest old masterpieces of Cremona, worth in the thousands, as well as to those of old Saxony, which would be sold for fifty dollars.

The most valuable specimens in America have passed through our shop. The list includes some of the most celebrated violins in existence. This has given us an experience which has its effect on the work we do, and we can truthfully say, without boasting, that nowhere else in America can similar results be obtained.

We furnish free estimates of the cost of repairing violins sent in for that purpose. Those which are found not worth the expense are returned, or a letter setting forth the condition is sent to the owner.

There are many good old instruments lying idle in garrets and closets, which, in their present condition, are worth very little, because they cannot be played. For the lack of proper regulation they are, for all practical purposes, worthless. With properly adjusted bar, blocks, linings, neck, fingerboard, strings, etc., they immediately have a musical and commercial value often away beyond the idea of their owners. They then become valuable to a violinist who "knows." They then have power, evenness and brilliancy, and they respond to the bow readily and satisfactorily. The violin which previously was an inanimate object has become, through the skill of the repairer, possessed of life and song—a joy to those who know how to bring forth its manifold possibilities.

Violins which have been broken in accidents, sometimes literally reduced almost to splinters, often are restorable. If not too far gone, they may be so repaired as to retain their tone. It often happens that they are better than ever, which, however, is not due to the fact of their having been broken to splinters, but to the skill of the repairer who is able to procure such results. Obviously, if he had had the same violin to adjust before it was broken, it would have turned out very much better still.

ESTIMATING COST OF REPAIRING

If a violin be a very old one, and has never been artistically repaired, it will probably require a complete going-over. This, as a rule, includes the following: A new neck grafted in the old head, regraduation of top and

back, new bass-bar, new linings, blocks, regluing of all cracks, fingerboard, bridge, tailpiece, strings, etc. Often corners and edges have to be replaced, sound-holes rebuilt and varnish retouched; so that the expense may be anywhere from $25.00 to $75.00—depending on the character and value of the instrument, and time required; for, obviously, the care and responsibility of restoring a fine Cremona is far greater than where an ordinarily good old violin is concerned.

The better the violin, the better must be the adjustment to get commensurate results.

COST OF REPAIRING

Where only a new bar and minor adjustments are necessary, the expense entailed for repairs and adjustment is from $15 up. If the first bar is not satisfactory in its results, we put in another at our own expense until it is right. Obviously there is a great difference in bass-bars. You may pay someone $5 to put in your violin a bar which does it no good whatever, but instead much harm. It is not a question of the bar being *new*, but of its being *right*.

ALL OUR WORK IS FULLY GUARANTEED

This also applies to the tone of old Italian violins which have been sold through this department in the past five years, which, if they have become deficient in tone, indicating that their bars are too light or otherwise faulty, will be repaired free of charge for the bar, post, etc.; charges being made only for such other adjustments as may be found necessary.

CHARGES FOR VIOLIN REPAIRING

New bridge, fitted and adjusted	$ 0.75
New sound-post, made, fitted and adjusted	.75
Resetting old post and adjustment	.50
New fingerboard, best ebony, depending on value and adjustment	3.00 to 5.00
New set of pegs, ebony or rosewood	1.50
Bushing peg-holes and fitting set of pegs	3.00 to 5.00
New scroll and neck, pegs and fingerboard varnished to match body of instrument	15.00 and up
Grafting new neck in original scroll	10.00 to 15.00
Regluing top and back	1.00 to 5.00
Gluing cracks in top or back	1.00 up
Bass-bar, new bridge and graduation	10.00 to 15.00
String-nut	.75
New tailpiece and fitting	.50

Estimates for general repairs of old violins are furnished after an examination of the instruments. The cost varies according to the work necessary and the quality of the violin.

VIOLIN BOW REPAIRING

Rehairing	$0.75
Pure silver wrapping	1.00
Other silvered wrappings	.50
Leather wrapping	.35
New ivory tip made	.75
New frog and repair	1.50 to 7.50

VIOLONCELLO REPAIRING

Grafting neck in scroll, including fingerboard	$30.00
New scroll and neck, including fingerboard	28.00
Set of new pegs, fitted	3.00
Fingerboard, best ebony, bridge and adjustment	10.00
Bridge fitted	2.50
Bass-bar and adjustment	20.00 up
Bushing peg-holes	5.00
Gluing cracks	1.00 up
Rehairing cello bow	.75

DOUBLE-BASS BOW REPAIRING

Rehairing	$1.00

FOX BRAND
SYMPHONIC COVERED STRINGS

Unqualifiedly the World's Best

Our string maker held, for many years, the same position with a well known Philadelphia manufacturer and dealer (now deceased), during which time his work achieved an international reputation with the world's best artists and soloists. After the death of his former employer, and the consequent passing of the business into other hands, we arranged with him to manufacture for Lyon & Healy exclusively. Since that time many improvements in methods of manufacture have been made and we now pronounce the Fox Brand Strings absolutely the finest that have ever been brought to our notice, and the only wound strings perfectly adapted for use on the rare old instruments listed in this catalog.

Fox Brand Symphonic Wound Strings are made from the finest selected and specially prepared Italian gut, wound as stated, with silver plated copper, sterling silver or pure gold wire, in such a manner as to make them absolutely free from rattling, against which they are unreservedly guaranteed. A special feature of these strings is the silk undercover, which is used on strings which are so listed. This is spun on the gut before the wire, and acts not only as an absolute preventive of rattling, but also protects the gut from climatic changes.

No.	VIOLIN G STRINGS	Each, Postpaid
4200½.	Covered with silver plated copper wire, double wound	$0.32
4201½.	Covered with silver plated copper wire, triple wound, silk undercover	.42
5202.	Covered with pure silver wire, double wound, polished	.75
5204.	Covered with pure silver wire, triple wound, polished, silk undercover	1.00
6220.	Covered with pure gold wire, triple wound, polished, silk undercover	2.00

VIOLA G AND C STRINGS

5206.	G string, covered with pure silver wire, triple wound, silk undercover	1.25
5208.	C string, covered with pure silver wire, triple wound, polished, silk undercover	1.50

VIOLONCELLO G AND C STRINGS

4211.	G string, covered with silver plated copper wire, triple wound, silk undercover	1.00
4215.	C string, covered with silver plated copper wire, triple wound, silk undercover	1.25
5212.	G string, covered with pure silver wire, polished, triple wound, silk undercover	3.00
5216.	C string, covered with pure silver wire, polished, double wound, silk undercover	3.50

Our catalog of choice modern Violins, Violas, Violoncellos, Double Basses and accessories of the better class sent on request.

THE HAWLEY COLLECTION

A BOOK *for the* VIOLIN LOVER

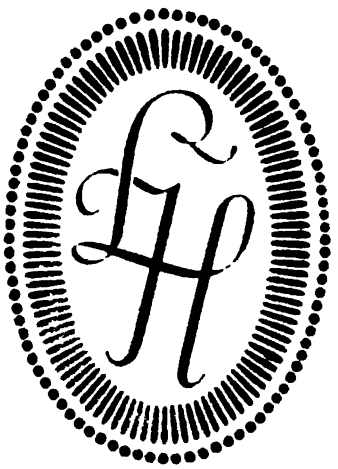
This handsome volume de luxe should be in the library of every music lover, whether amateur or professional, both on account of the marvelously accurate and beautiful reproductions, in their natural colors, of the celebrated violins of which it principally deals, and because of the information in general which it contains.

It contains an introductory by the late Theodore Thomas, who was an enthusiastic lover of violins. It is written throughout in a most interesting strain, covering the birth of the violin and its development in Brescia, Cremona, Milan and other Italian centers, as well as its career in Germany and France. The book is embellished with life-like pictures in their natural colors of the front and back of the King Joseph Guarnerius, the Jarnowick, the Earl and the Healy Stradivarius, as well as famous specimens of Bergonzi, Guadagnini, Maggini, Roggeri and others. Twelve halftone plates show the arching, sides, etc., of the King Joseph, and a table of measurements of the violins in the Hawley Collection, as taken by Mr. A. H. Pitkin, of Hartford, Conn., is included.

The book is handsomely bound in boards of soft gray color or in full cloth, as desired. It is printed on egg-shell paper, in beautiful old-style antique letter, 10-point in size, with initials in red. It contains 105 pages, 24 color plates and 20 engravings.

The edition is limited to 2,000 copies, a small number remaining unsold. After this edition is exhausted it will be impossible to obtain more, as the plates have been destroyed; therefore, anyone desiring to possess a copy should act promptly.

Prices:	In Board Binding, Cloth Back, in Case	$5.00
	In Full Cloth	7.50



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